

Außerlesener Paduanen und Galliarden
Erster Theil.

Darinn 24. liebliche Paduanen und auch so viel Galliarden zu fünff Stimmen auff allerley Instrumenten / und insonderheit auf Fiolen zu gebrauchen / verfasst.

Hiebevor nie in Truck außgegangen / jetzt aber allen der edlen Music Liebhabern (so den Text nicht brauchen) zu Nutz und Frommen colligirt / und mit Verlegung an Tag gegeben /

Durch
Zachariam Füllsack und Christian Hildebrandt /
eines Erbaren Raths der löblichen Statt Hamburg bestellte
Instrumentisten.

1607
Hamburg / bey Philip von Ohr

Contents

1a.	Paduana (Melchior Borchgrevinck)	3
1b.	Galliard (Jacob Praetorius)	3
2a.	Paduana (William Brade)	4
2b.	Galliard (William Brade)	4
3a.	Paduana (Benedict Greebe)	5
3b.	Galliard (Benedict Greebe)	5
4a.	Paduana (Melchior Borchgrevinck)	6
4b.	Galliard (Melchior Borchgrevinck)	6
5a.	Paduana (Peter Philips)	7
5b.	Galliard (Peter Philips)	7
6a.	Paduana (William Brade)	8
6b.	Galliard (William Brade)	8
7a.	Paduana (Anonymus)	9
7b.	Galliard (Anonymus)	9
8a.	Paduana (Thomas Mons)	10
8b.	Galliard (Jacob Praetorius)	10
9a.	Paduana (William Brade)	11
9b.	Galliard (William Brade)	11
10a.	Paduana (William Brade)	12
10b.	Galliard (William Brade)	12
11a.	Paduana (William Brade)	13
11b.	Galliard (William Brade)	13
12a.	Paduana (Matthias Mercker)	14
12b.	Galliard (Matthias Mercker)	14
13a.	Paduana (William Brade)	15
13b.	Galliard (William Brade)	15
14a.	Paduana (Johann Sommer)	16
14b.	Galliard (James Harding)	16
15a.	Paduana (Anonymus)	17
15b.	Galliard (Anonymus)	17
16a.	Paduana »The Image of Melancholly« (Antony Holborne)	18
16b.	Galliard »Ecce quam bonum« (Antony Holborne)	18
17a.	Paduana (Anonymus)	19
17b.	Galliard (Thomas Mons)	19
18a.	Paduana »Susanne un jour« (Johann Sommer)	20
18b.	Galliard (John Dowland)	20
19a.	Paduana »Patiencia« (Antony Holborne)	21
19b.	Galliard »Hermoza« (Antony Holborne)	21
20a.	Paduana (William Brade)	22
20b.	Galliard (William Brade)	22
21a.	Paduana (Edward Johnson)	23
21b.	Galliard (Johann Sommer)	23
22a.	Paduana (Johann Sommer)	24
22b.	Galliard (Johann Sommer)	24
23a.	Paduana (William Brade)	25
23b.	Galliard (William Brade)	25
24a.	Paduana (Johann Sommer)	26
24b.	Galliard (Johann Sommer)	26

1a. Paduana

Melchior Borchgrevinck

8

5

10

15

20

1b. Galliard

Jacob Praetorius

5

10

15

20

2a. Paduana

William Brade

8 5 10 15 20 25

2b. Galliard

William Brade

5 10 15 20

3a. Paduana

Benedict Greebe

Musical score for 3a. Paduana, Tenore. The score is written on nine staves in 4/2 time, key of B-flat major. It includes measure numbers 5, 10, 15, 20, and 25. The piece concludes with a double bar line and repeat dots.

3b. Galliard

Benedict Greebe

Musical score for 3b. Galliard, Tenore. The score is written on five staves in 3/2 time, key of B-flat major. It includes measure numbers 5, 10, 15, and 20. The piece concludes with a double bar line and repeat dots.

4a. Paduana

Melchior Borchgrevinck

5

10

15

20

25

30

4b. Galliard

Melchior Borchgrevinck

5

10

15

20

25

5a. Paduana

Peter Philips

5a. Paduana, Tenore, by Peter Philips. The score is written on five staves in treble clef with a key signature of one sharp (F#) and a 4/2 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

5b. Galliard

(Peter Philips)

5b. Galliard, (Peter Philips). The score is written on five staves in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

6a. Paduana

William Brade

8 5 10 15 20 25

6b. Galliard

William Brade

8 5 10 15 20

7a. Paduana

Anonymus

8

5

10

15

20

7b. Galliard

Anonymus

8

5

10

15

20

25

30

8a. Paduana

Thomas Mons

8a. Paduana by Thomas Mons, Tenore. The score consists of nine staves of music in G major (one sharp) and 3/4 time. The melody is written for a Tenor instrument. The score includes measure numbers 5, 10, 15, 20, 25, and 30. The piece ends with a double bar line and repeat dots at measure 30.

8b. Galliard

Jacob Praetorius

8b. Galliard by Jacob Praetorius. The score consists of five staves of music in G major (one sharp) and 3/2 time. The melody is written for a Tenor instrument. The score includes measure numbers 5, 10, 15, 20, 25, and 30. The piece ends with a double bar line and repeat dots at measure 30.

9a. Paduana

William Brade

5 10 15 20 25

9b. Galliard

William Brade

5 10 15 20

10a. Paduana

William Brade

8 5 10 15 20 25

10b. Galliard

William Brade

5 10 15 20

11a. Paduana

William Brade

5 10 15 20 25 30

11b. Galliard

William Brade

5 10 15 20

12a. Paduana

Matthias Mercker

8

5

8

10

8

15

8

20

8

12b. Galliard

(Matthias Mercker)

8

5

8

10

8

15

8

20

8

13a. Paduana

William Brade

Musical score for 13a. Paduana, Tenore part. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

13b. Galliard

William Brade

Musical score for 13b. Galliard, Tenore part. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

14a. Paduana

Johann Sommer

8

5

10

15

20

14b. Galliard

James Harding

8

5

10

15

20

15a. Paduana

Anonymus

Musical score for 15a. Paduana, Tenore part. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The piece consists of 20 measures. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The piece ends with a double bar line and repeat dots.

15b. Galliard

Anonymus

Musical score for 15b. Galliard, Tenore part. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The piece consists of 20 measures. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The piece ends with a double bar line and repeat dots.

16a. Paduana (»The Image of Melancholly«)

Antony Holborne

5 10 15 20 25

16b. Galliard (»Ecce quam bonum«)

Antony Holborne

5 10 15 20

17a. Paduana

Anonymus

Musical score for 17a. Paduana, Tenore part. The score is written on five staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first line. The second staff starts with a measure rest of 5 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The third staff starts with a measure rest of 10 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The fourth staff starts with a measure rest of 15 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The fifth staff starts with a measure rest of 20 measures, followed by eighth and sixteenth notes, and ends with a repeat sign.

17b. Galliard

Thomas Mons

Musical score for 17b. Galliard, Tenore part. The score is written on five staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first line. The second staff starts with a measure rest of 10 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The third staff starts with a measure rest of 15 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The fourth staff starts with a measure rest of 25 measures, followed by eighth and sixteenth notes, and ends with a repeat sign. The fifth staff starts with a measure rest of 30 measures, followed by eighth and sixteenth notes, and ends with a repeat sign.

18a. Paduana (»Susanne un jour«)

Johann Sommer

5 10 15 20 25 30

18b. Galliard

John Dowland

5 10 15 20

19a. Paduana (»Patencia«)

Antony Holborne

8 8 8 8 8 8

19b. Galliard (»Hermoza«)

Antony Holborne

8 8 8 8 8

20a. Paduana

William Brade

20a. Paduana, Tenore part. The score is written on six staves in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The piece consists of 24 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. The piece ends with a double bar line and repeat dots.

20b. Galliard

William Brade

20b. Galliard, Tenore part. The score is written on five staves in treble clef with a key signature of one sharp (F#). The time signature is 3/2. The piece consists of 25 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. The piece ends with a double bar line and repeat dots.

21a. Paduana

Edward Johnson

Musical score for 21a. Paduana by Edward Johnson, Tenore part. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

21b. Galliard

Johann Sommer

Musical score for 21b. Galliard by Johann Sommer, Tenore part. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

22a. Paduana

Johann Sommer

5

10

15

22b. Galliard

Johann Sommer

5

10

15

20

23a. Paduana

William Brade

Musical score for 23a. Paduana, Tenore part. The score is written on eight staves, each with a treble clef and a common time signature (C). The key signature is one sharp (F#). The music is in a 3/4 time signature. The score includes measures 1 through 24, with measure numbers 5, 10, 15, and 20 indicated above the staves. The piece concludes with a double bar line and repeat dots.

23b. Galliard

William Brade

Musical score for 23b. Galliard, Tenore part. The score is written on five staves, each with a treble clef and a common time signature (C). The key signature is one sharp (F#). The music is in a 3/4 time signature. The score includes measures 1 through 24, with measure numbers 5, 10, 15, and 20 indicated above the staves. The piece concludes with a double bar line and repeat dots.

24a. Paduana

Johann Sommer

8

5

10

1. 2.

15

20

1. 2.

24b. Galliard

(Johann Sommer)

5

10

15

20